



## 2003 MUNICIPAL ART PLAN CITY OF SEATTLE



Clockwise, from top left: *Neototems Children's Garden*, Gloria Bornstein; *Water Ring*, hatchcover, Betsy Best-Spadaro; Hillman City FREEmobile, *ARTS UP*, Jon Rubin; Delridge Branch Library, Nick Lyle and Jean Whitesavage



**2003 Municipal Art Plan  
City of Seattle**



**Approved:**

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**Gregory J. Nickels, Mayor**

**Date:**

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**November 20, 2003**



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## Executive Summary: 2003 Municipal Art Plan

For more than thirty years, the City of Seattle has provided public art in a variety of forms and settings to its residents and visitors. The public art program has used the preamble of the Municipal Code section as its guiding principal: that the arts are a means of better understand ourselves and our community.

The Mayor's Office of Arts & Cultural Affairs built its public art program with a goal of providing people with a variety of artist experiences as they go about their daily lives. We commission large-scale sculpture for prominent public settings. We weave art into our buildings, streetscapes and infrastructure. We display our portable artworks as a "museum without walls" in public buildings citywide. And, we commission artists to create ephemeral work in the public realm. We view visual art as something that everyone owns and we relish the opportunities it offers for discovery and discourse.

The 2003 Municipal Art Plan incorporates a variety of projects in a range of artistic media. The ideas that bind these projects together are community building, partnership and environmental awareness. Our continuing and new projects build on the priorities established by our citizen-planners and policy-makers. These projects will enhance neighborhoods and explore issues that we hold important.

During the 1970s, our office pioneered a unique program of placing artists on the "design team" with architects, engineers and landscape architects. These partnerships ensured that art was integrated into the design of our buildings and infrastructure. The design team approach has been extremely successful and has been emulated by cities around the United States. Beyond design teams, however, the Office of Arts & Cultural Affairs has initiated a new program: placing artists "in-residence" in other City departments and community settings. Since 1997, we have placed five artists in residence in Seattle Public Utilities and Seattle City Light. These residencies have resulted in a variety of project initiatives including portraits of City workers, live video-streamed depictions of

**"The City of Seattle accepts responsibility for expanding public experience with visual art. Such art has enabled people in all societies to better understand their communities and individual lives."**

Seattle Municipal Code  
Chapter 20.32  
Art in Public Works Construction

wildlife in the aggregate ponds downstream from the Newhalem Dam, and the design of major infrastructure such as the “greening” of Belltown’s Vine Street and the restoration of Longfellow Creek in West Seattle. New artist residencies in this year’s Municipal Art Plan will continue to guide some of our efforts.

The 2003 Municipal Art Plan describes ongoing projects and new collaborative initiatives with City departments. It also describes community-oriented efforts such as ARTS UP, a program that encourages partnerships between communities and artists.

During 2001-2002 the Office of Arts & Cultural Affairs participated in a number of financial partnerships that will continue this biennium. In 2003, the Office of Arts & Cultural Affairs will continue managing the public art program for Seattle Public Library. This program matches Percent for Art from the City’s Libraries for All bonds with funds raised by the Library Foundation. ARTS UP projects have also stimulated community partnerships and additional funding from a variety of sources.

In addition to the projects outlined in the 2003 Municipal Art Plan, the public art program continues its educational and maintenance efforts. In 2002 we launched a training and mentorship program for emerging public artists. We also initiated City Space, Seattle’s art gallery, a showcase for artwork developed through the City’s public art program.

The maintenance program has moved beyond deferred maintenance into regular scheduled maintenance of the City’s public art collection. This year we will complete relocation of artwork that will be displaced by the Civic Center construction and the renovation of Marion Oliver McCaw Hall. We are also working with other City departments and community groups to clean, repair and monitor all permanently-sited artworks in the City’s collection.



## **History of Public Art Program**

In 1973, the City of Seattle's Art in Public Works Construction Program was established through a municipal ordinance which specified that one percent of City of Seattle capital improvement project funds be set aside for the commission, purchase, and installation of artworks. Since then, the City's public art collection has grown to include more than 3,000 artworks in all media exhibited in City-owned buildings and outdoor locations throughout Seattle.

The Public Art Program has four methods for acquiring artwork:

- freestanding, permanent artwork for indoor and outdoor sites;
- artwork integrated into the design of buildings and spaces;
- small scale artworks for changing exhibitions; and
- special projects including temporary artworks, artist-residencies, non-traditional media and publications.

## **Municipal Art Plan Process**

The 1% for Art Ordinance requires that one percent of City capital improvement program funds from all City departments be placed in the Municipal Art Fund for purchase and commission of artworks. The fund is managed by the Office of Arts & Cultural Affairs, which prepares, adopts and amends a Municipal Art Plan (MAP) then submits it to the City Budget Office and the Mayor for approval. The Municipal Art Plan describes the status of continuing projects and establishes budgets for new projects. Funding sources for 1% for Art projects include public utilities (Seattle City Light, Seattle Public Utilities), voter-approved levies (e.g. Seattle Center, Seattle Parks and Recreation), general-funded capital improvement projects and special funds such as grants.

Prior to the adoption of the Municipal Art Plan, Public Art Program staff meets with representatives from each of the City departments allocating funds for art regarding the expenditure of these funds,

departmental art priorities and the recommended placement of artwork at specific sites. Artworks must be located in places that are publicly accessible, generally on City-owned property. While the % for Art derives from public works project constructed within City limits, occasionally art projects, such as artworks at the Cedar River Watershed Visitor Center, may be located outside Seattle.

Once work with City departments is complete, funding allocations and recommendations are presented to the Seattle Arts Commission, which works with staff to develop final recommendations for the Municipal Art Plan. Artwork projects are determined, in part, by their funding sources, as they are sometimes restricted to a new construction site or influenced by specific departmental goals and objectives. However, money placed in the Municipal Art Fund may be combined into projects that include funding from several sources.

The Office of Arts & Cultural Affairs has established procedures for artist and artwork selection that closely mirror other City of Seattle contracting procedures. Most artist commissions and artwork purchases are conducted on a competitive basis, whatever the contract size. At least half of the funds must be allocated to artists living in the Pacific Northwest. The competitive methods used for artist and artwork selections include “open calls,” “invitational calls,” “rosters,” and direct selection of artists. A panel of qualified arts professionals and representative community members, design team members and City representatives, reviews all competitors.

Open calls for artists are requests for qualifications or proposals that are advertised regionally or nationally. Invitational calls consist of requests for qualifications or proposals that are solicited from artists with specific areas of expertise nominated by an expert panel with expertise in that area. Artist rosters are formulated through a publicly advertised competition and a subsequent review of qualifications. Direct selection of artist or artworks, rarely used, is confined to smaller purchases or commissions where a very specific type of art is purchased (e.g. a totem pole.)

In direct calls, art experts with specific expertise assist staff in making the artist/artwork selection.

At the conclusion of the artist-selection process, artworks or artists recommended for purchase by the selection panel a contract can be awarded. Artists who are selected for roster-based projects are eligible for contract awards while the roster is in effect, generally a period of up to two years.

## FREESTANDING PERMANENT ARTWORKS FOR INDOOR AND OUTDOOR SITES

### Ballard Gateway

Tom and Leanne Askman, *Spokane, WA*

Ballard

15th Avenue NW and Leary Way NW

In 2000, the Office of Arts & Cultural Affairs selected artists Tom and Lea Anne Askman to create a proposal for a gateway to Ballard. The proposed artworks, a series of eight, internally illuminated, cutout metal columns reflect the diverse and unique characteristics of the community. They will be installed on the Leary overpass, north of the Ballard Bridge in 2003.

**Funding Sources:** SDOT % for Art, Millennium Lighting Funds, SCL % for Art

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$63,000

**2003 Budget:** \$14,000

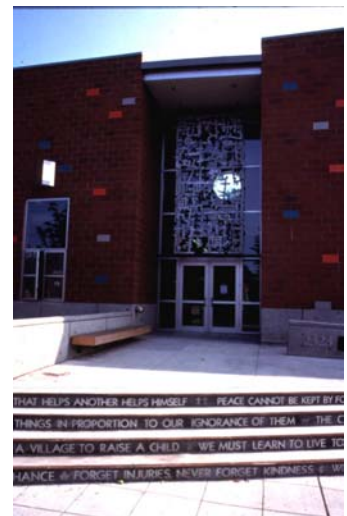
**Total Project Budget:** \$77,000

### Community Centers Projects

#### Multiple Artists

Citywide

The 1999 Seattle Center and Community Center voter approved levy included funding for the building and renovation of 11 community centers. In 2002, the Office of Arts & Cultural Affairs published a plan to include signature artworks into the “entry zones” of each of these buildings. Beginning in 2003 artists for community center projects will be drawn from a pre-qualified list of emerging public artists from Washington State.



Entrance to Garfield Community Center,  
Beliz Brother, Mark Calderon

In 2002, British Columbian Daniel Laskarin, selected from the Northwest Pre-Qualified Artists Roster, began to develop a project for High Point Community Center. In 2003, artists selected from the Emerging Artists Roster will begin projects at Yesler, Southwest, and Northgate Community Centers.

**Funding Source:** Community Center Levy % for Art

**Selection Method:** Roster

**Eligibility:** Washington

**LTD Expenditures:** \$ 21,000

**2003 Budget:** \$123,000

**Total Project Budget:** \$144,000

### **Gasworks Park Artwork**

#### **Artist To Be Selected**

Wallingford

N. Northlake Way and Wallingford Avenue N.

For the last several years the Parks Department conducted a major environmental cleanup of the ground at Gasworks Park. Currently, the park is being renovated and one planned project is to investigate the possibility of creating an interpretive display at the old gasworks, replacing the unsightly chain-link fence to allow the public to have a closer view of this industrial artifact. During 2003, the Office of Arts & Cultural Affairs will work with Parks to define this project and select an artist to participate.

**Funding Source:** Parks % for Art

**Selection Method:** Open call for artists

**Eligibility:** Northwest

**LTD Expenditures:** \$ 4,000

**2003 Budget:** \$36,000

**Total Project Budget:** \$40,000

**Key Tower Project  
Artist To Be Selected**

Downtown  
700 Fifth Avenue

An artwork will be commissioned for the renovated base of Key Tower, the building that houses offices for most City Departments. This work will be commissioned during the building renovation and be installed in 2004 after construction is complete. The artwork may reflect the City's sustainability goals.

**Funding Source:** FFD % for Art

**Selection Method:** Open Call

**Eligibility:** Northwest

**LTD Expenditures:** \$0

**2003 Budget:** \$25,000

**Total Project Budget:** \$25,000

**Lake City Multi-Modal  
Paul Sorey, Seattle, WA**

Lake City  
Lake City Way and 125<sup>th</sup> St.

In 2001, the Seattle Transportation Department began working with representatives from King County and Washington State to create improvements to Lake City Way between the I-5 Freeway and 145th Street. During 2002, artist Paul Sorey was commissioned to work with transportation planners, design team and community members to develop an artwork proposal to enhance this improved traffic corridor. He has designed a freestanding sculpture that will be installed in 2003 at the intersection of Lake City Way and 125<sup>th</sup> Street.

**Funding Source:** SDOT % for Art

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$ 5,000

**2003 Budget:** \$45,000

**Total Project Budget:** \$50,000

**Park 90/5, Sustain**  
**Luke Blackstone, British Columbia**  
SODO  
Airport Way S and Stacy Street

As part of the reorganization of its civic campus, the City of Seattle is moving a number of its operations to light industrial space south of downtown. The new site, adjacent to the I-90 and I-5 freeways, will include a landscaped campus. In 2001, the Office of Arts & Cultural Affairs commissioned artist Luke Blackstone to create an artwork exploring the theme of sustainability for placement in the entry area of this complex. The project will be installed in 2003.

**Funding Source:** FFD % for Art  
**Selection Method:** Open call for Artists  
**Eligibility:** Northwest

**LTD Expenditures:** \$45,000  
**2003 Budget:** \$30,000  
**Total Project Budget:** \$75,000

**Pioneer Square Project**  
**Artist To Be Selected**  
Pioneer Square  
Site TBD

In 2002, Seattle Public Utilities completed substantial infrastructure improvements in Pioneer Square: a \$1.5 million sewer rehabilitation project in the alleys and extensive work with the community to clean up dumpster and graffiti problems. To complement these efforts, funding from Seattle Public Utilities Percent for Art will support implementation of a pilot project identified in BJ Krivanek's *Pioneer Square Arts and Legends* plan..

**Funding Source:** SPU % for Art  
**Selection Method:** To be determined  
**Eligibility:** To be determined

**LTD Expenditures:** \$0  
**2003 Budget:** \$31,000  
**Total Project Budget:** \$31,000



Model, *Sustain*, by Luke Blackstone

## ARTWORK INTEGRATED INTO THE DESIGN OF BUILDINGS AND SPACES

### **The Ave, *Traffic of Ideas***

**Brian Goggin, San Francisco, CA**

University District

University Way between Campus Parkway NE and NE 50th  
Street

In 2000, artist Brian Goggin was selected to work with the community and an urban design team from Makers to create artistic enhancements to "The Ave," University Way in between Campus Parkway and 50th Street. Goggin has developed proposals for a gateway and street treatment entitled *Traffic of Ideas*. The design consists of 43 bronze books decorating the gates to the University District Farmers' Market site on 50th. Emanating from 50th street, hundreds of sculpted, inscribed pages will continue south alongside buildings and light poles. Fabrication and installation of the Farmers Market gateway take place in 2003, with other elements to follow in 2004.

**Funding Source:** SDOT, SCL and SPU % for Art

**Selection Method:** Roster

**Eligibility:** National

**LTD Expenditures:** \$ 56,000

**2003 Budget:** \$129,000

**Total Project Budget:** \$185,000

### **Ballard Municipal Center, *Civic Center Plan***

**Valerie Otani, Portland, OR**

Ballard

20th Avenue NW to 24th Avenue NW and from 56th Street  
NW to 58th Street

In 2001, the Office of Arts & Cultural Affairs selected artist Valerie Otani from its roster to develop an art plan for the Ballard Municipal Center. Otani has completed an arts framework to create a unified design approach with consideration for established design criteria for major components in the Ballard Municipal Center master plan. The elements considered in this plan include connections to the new



Work in progress, bronze book,  
*Traffic of Ideas*, Brian Goggin



15,000 square-foot branch library and a neighborhood service center, a new 1.8-acre park, and street and pedestrian amenities. Otani has worked with community members and with branch library artist Donald Fels. In 2003, the Office of Arts & Cultural Affairs will work with community members to determine which elements of the plan to implement.

**Funding Source:** FFD % for Art

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$15,000

**2003 Budget:** \$45,000

**Total Project Budget:** \$60,000

### **Charles Street Vector Building**

#### **Artist To Be Selected**

Downtown

Charles and Dearborn

An artist will be selected to create site-integrated work at the new City vector facility or on the exterior perimeter of Charles Street yards.

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$0

**2003 Budget:** \$35,000

**Total Project Budget:** \$35,000

### **Highpoint Housing Artwork**

#### **Bruce Myers, Vashon, WA**

Highpoint

As part of its efforts to replace housing at High Point, Seattle Housing Authority is working with Seattle Public Utilities to create a natural drainage system. Artist Bruce Myers will work with the project designers to develop functional and stand-alone art that interprets and explains natural drainage systems to be integrated into the redevelopment.

**Funding Source:** SPU % for Art  
**Selection Method:** Roster  
**Eligibility:** Northwest

**LTD Expenditures:** \$ 0  
**2003 Budget:** \$55,000  
**Total Project Budget:** \$55,000

**Joint Training Facility**  
**Artist To Be Selected**  
South Park  
Myers Way

The City of Seattle is creating a major training facility for transportation workers, fire fighters and utility workers on the site of an abandoned gravel pit in South Park. The site is environmentally sensitive and Hamm Creek runs through it. Therefore, the facility design has been conceived to minimize impermeable surfaces, recapture water and feature a high level of sustainable design. An artist will be selected to work with the design team, Seattle Public Utilities, Fleets & Facilities, and Seattle Fire Department to create art that integrates with the facility's sustainability theme and supports the work and dignity of the trainees.

**Funding Source:** FFD % for Art  
**Selection Method:** Invitational  
**Eligibility:** Western US

**LTD Expenditures:** \$0  
**2003 Budget:** \$53,000  
**Total Project Budget:** \$53,000

## **Libraries for All**

Multiple Artists

Citywide

The Office of Arts & Cultural Affairs is managing the planning, artist selection and project management for Seattle's *Libraries for All* public art program. To date, artwork projects have been completed at Delridge Library and Capitol Hill branch libraries. Artists are working in progress at 13 other branch libraries and Central Library. Two projects, the *Peephole Series*, temporary works connected to the Central Library, and *Art Partners*, a mentorship program at the branch libraries, have been funded through the Municipal Art Fund. (The budget figures below represent only expenditures from the Municipal Art Fund for administration and artwork.)

**Funding Source:** *Libraries for All* % for Art; private donations, SCL % for Art

### **Selection Method**

Branches: Roster; Peephole: Open Call; Central: Invitational and Open Call

### **Eligibility**

Branches: Northwest; Peephole: Washington State; Central: National

**LTD Expenditures:** \$154,000

**2003 Budget:** \$ 58,000

**Total Project Budget:** \$212,000

**Marion Oliver McCaw Hall, *Dreaming in Color***

**Leni Schwendinger, *New York, NY***

Seattle Center

Third Ave. W. and Mercer St.

During 1999 and 2000, Seattle Center began a new stage of its redevelopment including replacing the Festival Pavilion with Fisher Hall, and renovations to the Opera House and Mercer Arena. In 2000, the King County Public Arts Commission was hired by the Office of Arts & Cultural Affairs to develop an art plan for Marion Oliver McCaw Hall. The plan outlined two major artwork commissions - a lighting



Stokely Towles presents a performance installation as part of the Temporary Central Library *Peephole Series*.

commission in the outdoor lobby area and a site-integrated glass commission in the ground lobby. It also proposed opportunities for artwork donations and identified locations for artworks currently situated in the Seattle Center Opera House.

Artist Leni Schwendinger was awarded the commission for a light sculpture in the outdoor lobby as the result of an invited competition. This project, *Dreaming in Color*, a continuously changing light work projected on the metal mesh “scrim” on the building entrance, will be featured when the building opens in 2003. Another artist will be selected to create a site-integrated artwork in the main floor lobby in 2004.

**Selection Method:** Invitational

**Eligibility:** National

**LTD Expenditures:** \$125,000

**2003 Budget:** \$290,000

**Total Project Budget:** \$415,000

**Meadowbrook Pond, *Reflective Refuge***

**Lydia Aldredge, Seattle, WA**

Meadowbrook

35<sup>th</sup> Avenue NE and NE 110<sup>th</sup> Street

The Office of Arts & Cultural Affairs commissioned artist Lydia Aldredge to design and an interpretive element at the *Reflective Refuge* at Meadowbrook Pond, completed in 1996. Aldredge will fabricate an artwork/kiosk for the display of information about the detention pond project. This kiosk will complement the artist-designed *Water Bridge* and *Water Gate* already on the site.

**Selection Method:** Direct Selection based on prior work on project

**LTD Expenditures:** \$25,000

**2003 Budget:** \$14,000

**Total Project Budget:** \$39,000

## Pro Parks Levy Projects

### Citywide

In 2002, the Office of Arts & Cultural Affairs developed a plan to integrate the work of artists into the Pro Parks Levy. The plan includes:

- Major Artwork projects in six regional parks;
- General Art Opportunity Fund projects for smaller, urban parks;
- Parks Writer-in-Residence Program; and
- Art Design Opportunities to pair artists with Parks landscape architects.

**Major Artwork Projects:** In 2002, Bay Area artist Mark Brest Van Kempen was selected to develop artwork proposals for Ravenna and Cowen Parks to collaborate with the community and design team to develop art that reveals Ravenna Creek as it rises and flows through Cowen and Ravenna Parks and underground through the downstream community. Von Kempen will begin construction on the first segment of his project, on 25th Avenue East, in 2003. In 2003, artists will also be selected for Major Artwork projects at South Lake Union Park, I-5 Park and Mineral Springs Park.

**General Art Opportunity Projects:** In 2002, artist Paul Sorey was selected by the Squires Park community to develop artwork in Pratt Park. In 2003, artists from the Emerging Public Artist Roster will begin several General Art Opportunity Fund projects.

**Writer-in-Residence Program:** Also begins work in 2003.

**Funding Source:** Parks % for Art

**Selection Method:** Major Parks Projects: Call for Artists; General Parks Opportunities: Rosters; Writer-in-Residence Project: Open Call

**Eligibility:** Major Parks Projects: National; General Parks Opportunities: Northwest and Emerging Artists; Writer-in-Residence Project: Northwest

**LTD Expenditures:** \$ 86,000

**2003 Budget:** \$322,000

**Total Project Budget:** \$408,000



*Four, sculpture installation by Bill Will, creates an art experience in Union Square Triangle.*

**Seattle City Hall**  
**Multiple Artists**

Civic Center

Fifth Avenue between Cherry and James Streets

In 1999, artists Beliz Brother was selected to create an art master plan based on a civic center residency, and James Carpenter was commissioned to create a site-integrated glass artwork. Brother's completed art master plan included opportunities for other artists as well as proposals for cultural activities in the building.

In 2003, Phase One of the City Hall art program will be completed. It includes two "archive wall" glass installations by Beliz Brother, a glass bridge by Jamie Carpenter, and a lobby sculpture by Vancouver artist Eric Robertson, based on traditional Northwest Coast native art and cultural heritage.

In 2003, the Office of Arts & Cultural Affairs will resume planning for Phase Two artworks that may include a major light-based commission, display of Sister City and cultural heritage objects, and a major sculptural work. City Hall will also include opportunities for changing cultural exhibitions and display of the City Light % for Art Portable Works Collection, including Northwest Master artworks.

**Selection Method:** Open Call for Artists

**Eligibility:** National and Northwest

**LTD Expenditures:** \$ 255,000

**2003 Budget:** \$ 885,000

**Total Project Budget:** \$1,140,000

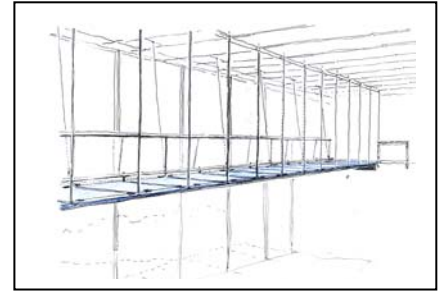
**Southwest Police Precinct**

**Kay Kirkpatrick, Seattle, WA**

Delridge

Delridge Avenue and S. Webster Street

In 1999, artist Kay Kirkpatrick was selected to develop site-integrated artworks for the new Southwest Police Precinct building. Kirkpatrick's proposals include artworks with environmental



Sketch, City Hall glass bridge, Jamie Carpenter.

themes related to nearby Longfellow Creek and old growth forests integrated into the building's lobby, exterior and entry area. The Office of Arts & Cultural Affairs has worked collaboratively with the Police Department, Fleets and Facilities and their design team to integrate art into this project.

**Funding Source:** FFD % for Art

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$ 60,000

**2003 Budget:** \$ 40,000

**Total Project Budget:** \$100,000

### **West Lake Union Pathway**

**Maggie Smith, Vashon, WA**

West Lake Union

Westlake Avenue between Galer and Crockett Streets

The West Lake Union project includes drainage and parking improvements and a 1.6-mile pedestrian bicycle pathway, connecting to South Lake Union Park to Fremont along the abandoned Burlington Northern railroad tracks from the Fremont Bridge. Maggie Smith has designed benches that will be located at five street-end viewpoints. Sections of rail will also be embedded at several points along the pathway. Set into the concrete path will be cast bronze words alluding to the rail history of the site and the water. Smith has also designed the handrail along several viewpoints on the path.

**Funding Source:** SDOT, SPU and SCL % for Art; SDOT Construction Funds transferred to project.

**Selection Method:** Roster

**Eligibility:** Northwest

**LTD Expenditures:** \$ 25,000

**2003 Budget:** \$140,000

**Total Project Budget:** \$165,000

**West Seattle Cultural Trail**

**Donald Fels, *Issaquah, WA*; Joe Feddersen, *Lacy, WA*,  
Jaune Quick-to-See Smith, *Montana***

West Seattle

West Seattle Shoreline between Alki and Terminal 107

The West Seattle Cultural Trail is a three-phase project that began in 1996. During the first phase, artists Donald Fels, Jaune Quick-to-See Smith and Joe Feddersen completed a series of art elements that explore the social, archeological and ecological story of West Seattle's shoreline. Installed in 1997 and 1998 between Alki and Duwamish Head, this phase consists of a series of paving insets, bronze plaques and viewing devices. A book, *Voices of the Community*, was published in 1998 and 2001 as a guide to the artwork and the writings on the trail. In 1999, artist Donald Fels began conceptual design work on two sculptural elements for placement along the Duwamish Bike Trail, one at Terminal 107 was completed in Fall 2002. During 2003, the Office of Arts & Cultural Affairs will support the costs of SPU's landscape architect's assistance with design development of the proposal for Phase Three.

There have been multiple funding sources contributing funds to the project. In addition, the Port of Seattle has also supported this project with materials, construction funds, graphic design services and printing. This support, which is substantial, is not included below.

**Selection Method:** Open call for artists

**Eligibility:** National

**LTD Expenditures:** \$262,000

**2003 Budget:** \$ 52,000

**Total Project Budget:** \$314,000

*Paragon*, boat sculpture, Terminal 107, Donald Fels.



## **SMALL SCALE ARTWORKS FOR CHANGING EXHIBITIONS**

### **Seattle Collects: 2003**

Citywide

New artworks in a variety of media will be purchased for the Portable Works Collection through the Seattle Collects Program. This is an annual program in which artist selection panel review artists' slides and qualifications then created a short-list of artists for studio visits. Following the initial selection process, the panel conducts studio visits and purchases artworks for the Portable Works Collection. The program includes the direct purchase of existing prints.

**Funding Source:** SCL % for Art

**Selection Method:** Open call for artists

**Eligibility:** Seattle

**LTD Expenditures:** \$0

**2003 Budget:** \$120,000

**Total Project Budget:** \$120,000

### **Print Works 2003**

Citywide

During 2003, the Office of Arts & Cultural Affairs will purchase new artworks in print media and color photography for its collection. A separate call for artists will be issued each year. The program includes the direct purchase of existing prints.

**Funding Source:** SCL % for Art

**Selection Method:** Open call for submissions

**Eligibility:** National

**LTD Expenditures:** \$0

**2003 Budget:** \$50,000

**Total Project Budget:** \$50,000

**Seattle Public Utilities Portable Works Purchase**  
Citywide

New two-dimensional color artworks will be selected for the SPU portable artworks collection.

**Funding Source:** SPU % for Art  
**Selection Method:** Open Call for Submissions  
**Eligibility:** Northwest

**LTD Expenditures:** \$0  
**2003 Budget:** \$50,000  
**Total Project Budget:** \$50,000

**Northwest Masters Program**  
Citywide

The Office of Arts & Cultural Affairs will review its existing collection and conduct a direct purchase process to address the gaps in its collection of artwork by recognized Northwest master artists.

**Funding Source:** SCL % for Art  
**Selection Method:** Direct Selection  
**Eligibility:** Northwest

**LTD Expenditures:** \$0  
**2003 Budget:** \$50,000  
**Total Project Budget:** \$50,000



*Untitled*, William Ivey, part of the City of Seattle 1% for Art Portable Works Collection.

## **SPECIAL PROJECTS ARTIST RESIDENCIES**

### **Introduction**

Since 1997, the Office of Arts & Cultural Affairs has placed artists “in residence” in City departments as means of employing artists to build a bridge between the work of the City and the people it serves. In some cases, artists were selected to fulfill very specific assignments. In others, artists were asked to develop an arts plan that mapped out ways that art could integrate with the department’s mission.

During 1998, two artists, Lorna Jordan and Buster Simpson, were selected to create arts master plans for different aspects of SPU. Jordan outlined a large-scale vision for watershed development in her master plan entitled *Watershed Illuminations*, describing how integrating art into the utilities construction projects could reveal and explain the watershed to its users. Simpson's plan, *Poetic Utility* focused more on issues of drainage and wastewater, reuse of resources and sustainability, proposing ways artists could illustrate the system through raising public awareness.

### **SPU Watershed Illuminations Outcomes**

#### **Yancy Street/ Longfellow Creek**

**Lorna Jordan, Seattle, WA**

Delridge

Yancy St. and 28<sup>th</sup> SW

Seattle Public Utilities identified Longfellow Creek at Yancy Street as a Millennium Creek Restoration project. During 1999 and 2000 Lorna Jordan worked with SPU's project team to develop proposals for how art could be integrated into the restoration of the creek. The plan she devised is intended to “connect” people to the watershed through a series of outdoor “rooms” that accentuate environmental restoration and the creek's role in draining water to Puget Sound. These elements encourage visitors to discover the creek environment while protecting habitat and controlling creek side erosion. The artworks, integrated into habitat areas, include a dragonfly-

inspired sculptural pavilion and a fish-shaped bridge. The bridge was installed in 2000. Construction of the Dragonfly Pavilion begins in summer, 2003.

**Selection Method:** Open Call for Artists (residency)  
**Eligibility:** National

**LTD Expenditures:** \$202,000  
**2003 Budget:** \$553,000  
**Total Project Budget:** \$755,000

**Lincoln Reservoir**  
**Douglas Hollis, San Francisco, CA**  
Capitol Hill  
E. Denny Way and Nagle Place

In Jordan's masterplan she identified the covering of reservoirs as one area where artists could "reveal" the watersheds. She identified Lincoln Reservoir, situated in an Olmstead-designed park in Capitol Hill, as a high priority project. In 1998, Douglas Hollis was selected to work with Berger Partners landscape architects and community members to develop a master plan for the covering and reuse of Lincoln Reservoir and its surrounding park. Hollis proposed a linear water feature directly above the covered reservoir. The feature includes a sculptural water source element, flowing water and a reflecting pool. The project, which was delayed because of funding and uncertainty connected to the Sound Transit Light Rail alignment, begins construction in 2003.

**Selection Method:** Invitational  
**Eligibility:** National

**LTD Expenditures:** \$124,000  
**2003 Budget:** \$298,000  
**Total Project Budget:** \$422,000

*Adams Street Bridge, Longfellow Habitat  
Improvement Project, Lorna Jordan*

**Urban Creeks - A Revelation**  
**Artists To Be Selected**  
Citywide

SPU has adopted Lorna Jordan's proposal to "reveal" the watersheds and has requested that the Office of Arts & Cultural Affairs involve artists in revealing Seattle's urban creek restoration efforts. During the coming decade, Office of Arts & Cultural Affairs and Seattle Public Utilities will work with artist teams and community volunteers to reveal the presence of urban creeks in Seattle. Early design has begun at Ravenna Creek in collaboration with the Pro Parks Levy Program. In 2003, the Office of Arts & Cultural Affairs will work with Seattle Public Utilities and Parks to select an artist to participate in the Longfellow Legacy Trail project. An artist will also be selected to work at Mapes Creek in Southeast Seattle.

**Selection Method:** Northwest Artist and Emerging Public Artist Rosters  
**Eligibility:** Northwest

<b>LTD Expenditures:</b>	\$1,000
<b>2003 Budget:</b>	\$65,000
<b>Total Project Budget:</b>	\$66,000

**SPU Poetic Utilities Outcome**

**Growing Vine Street and *Beckoning Cistern***  
**Buster Simpson, *Seattle, WA***

Belltown

81 Vine Street from Fourth Avenue to Elliott Bay

During Buster Simpson's residency, he began working with a Belltown-based community-planning group to develop Vine Street as a pilot "Green Street." This project focuses on recapturing roof runoff and using it to create a linear garden on Vine Street from Denny Avenue to Elliott Bay. In 1998, the community hired a project team including Simpson, landscape architect Peggy Gaynor, and urban designer Don Carlson and Associates to develop a proposal, to make Vine Street into a more

park-like, pedestrian-friendly environment serving the community.

In 1999 and 2000 the Office of Arts & Cultural Affairs supported Simpson's design and installation of two prototype drainpipe/planters for this project, as well as an exhibition of project ideas at the Henry Art Gallery. During 2002-03, the Office of Arts & Cultural Affairs supported construction of a permanently installed cistern sculpture. This project was initiated as part of the Belltown Neighborhood Plan and has been supported by Seattle Public Utilities, Seattle Department of Transportation, Office of Arts & Cultural Affairs, Department of Neighborhoods, private funders, designers and community volunteers.

**Selection Method:** Open call for Artists (residency)

**Eligibility:** National

**LTD Expenditures:** \$ 61,000

**2003 Budget:** \$ 40,000

**Total Project Budget:** \$101,000

### **Seattle City Light Environment and Safety Division Residency Outcomes**

Dan Corson was selected Seattle City Light Artist-in-Residence in 1998, assigned to the Environment and Safety Division, and asked to create proposals for illustrating the work of that division through art. He developed and completed several projects, including *Wave Rave Cave*, a sculpture underneath the roadway at the Western and Bell entrance to Route 99, Skagit Streaming, a video stream project showing the impact of the Skagit Hydroelectric facility on the salmon in aggregate beds downstream, and "Temple of Power," a gazebo made of recycled electrical bushings and insulators at the entrance to the Newhalem Hydroelectric facility. Working with City Light Photographer-in-Residence Lyn McCracken, he also created the *Electric Gallery* on the façade of the Union Street Substation. The following projects initiated in Corson's residency will continue in 2003.



*Wave Rave Cave, Dan Corson*

**Electric Gallery**  
**Union Substation Wall**  
Downtown  
Western Avenue and Union St.

The *Electric Gallery* is a new rotating exhibition space for artists in Seattle, located on the western face of the Union Substation. The total size of the image space is 14 feet high and 100 feet long. This display space allows artists to replicate traditionally small-scale, two- and three-dimensional work at a scale not normally possible. During 2002 and 2003, Dan Corson and Lyn McCracken created four murals on the substation. Seattle City Light 1% for Art funds support this large-scale exhibition space. During 2002-2003, Corson and Lyn McCracken created four photo-murals. Three of these were collaborative efforts, *Within Disease and Health* that explored the parallels between the human circulatory system and the City's electrical system. A fourth mural, *Work*, by Lyn McCracken, featured the workers of Seattle City Light.

During 2003-2004, artists will be selected to create new images for the *Electric Gallery*.

**Funding Source:** SCL % for Art  
**Selection Method:** Roster  
**Eligibility:** Emerging Public Artist Roster

**LTD Expenditures:** \$0  
**2003 Budget:** \$50,000  
**Total Project Budget:** \$50,000

**Skagit Streaming Relocation**  
Downtown and Citywide

Beginning in 2001, *Skagit Streaming*, a video-streaming project demonstrating the activities of salmon, bio-organisms and shoreline life at the aggregate ponds downstream from the Skagit Dam was projected for two years on the west-facing side of the Bon Marché garage, displayed on a video monitor

on the ground floor of the Seattle Municipal building, and broadcast at [www.skagitstreaming.net](http://www.skagitstreaming.net). In 2003, Corson will reinstall the work in other locations.

**LTD Expenditures:** \$0  
**2003 Budget:** \$20,000  
**Total Project Budget:** \$20,000

**Seattle Department of Transportation Artist in Residence**

**Daniel Mihalyo, Seattle, WA**  
Citywide

In 2002, the Office of Arts & Cultural Affairs selected an artist-in-residence for Seattle Department of Transportation (SDOT). Improvements to Seattle's transportation are a Mayoral priority and SDOT is developing a variety of projects and strategies that will improve transportation within Seattle. Daniel will spend an initial time period learning about the department, its plans and its projects, and will also develop an arts plan identifying opportunities for artist to enhance the department's work. Following the initial period, Mihalyo will propose pilot projects for implementation by himself and other artists.

**Funding Source:** SDOT % for Art  
**Selection Method:** Open Call for Artists  
**Eligibility:** Northwest

**LTD Expenditures:** \$ 7,000  
**2003 Budget:** \$164,000 (inc. pilot projects)  
**Total Project Budget:** \$171,000



## ARTS UP

### Artists Residencies Transforming Seattle's Urban Places

Multiple Artists  
Citywide

In 2000 Office of Arts & Cultural Affairs introduced ARTS UP, a program designed to encourage creative interaction between artists and neighborhood or community groups. As a result of a national call for artists, the Arts Commission created a pool of 38 artist-activists from all artistic disciplines who were matched with community or neighborhood groups to participate in an art-making process. Artists and community groups were encouraged to develop projects along their own paths. The Office of Arts & Cultural Affairs has provided both technical assistance and financial support to help achieve well-developed, high quality projects and plans.

Following artist selection in 2001, the Office of Arts & Cultural Affairs selected 14 community groups to collaborate with 15 artists. These projects have all completed their initial phases and many of them were awarded phase two funds for further development. The funds provided to artists and community groups for the initial project planning phases have been supplemented by additional funds from other sources.

In 2003, the artist roster will be expanded and six new community groups will be selected to work with artists.

**Funding Source:** SCL % for Art, Earned Income, DON Early Implementation Funding

**Selection Method:** Invited call for artists, open call for community groups

**Eligibility:** Artists, national; Communities, Seattle

**LTD Expenditures:** \$353,000

**2003 Budget:** \$475,000

**Total Budget:** \$828,000



Portrait, *Civic Endurance*, ARTS UP,  
Brad Mcallum, Jacqueline Tarry

## OTHER SPECIAL PROJECTS

### Public Art Maintenance

Citywide

The Office of Arts & Cultural Affairs inspects its artworks annually and maintains an active database tracking their condition and care. The Office of Arts & Cultural Affairs has an annual plan for scheduled and routine artwork maintenance of Seattle's art collection.

In 2001 and 2002, maintenance funds will also be used to relocate major artworks affected by the construction the new Civic Center development and renovation of the Marion Oliver McCaw Hall. Several significant works at the Opera House and Daybreak Star Cultural Center will be restored.

**2003 Budget:** \$157,000

### Public Art Education Projects

Citywide

In 2003, Public Art educational projects include

- public art training for emerging artists;
- City Space Gallery exhibitions;
- documentary film projects;
- support of changing exhibitions in city hall;
- publication of *Public Art 101* manual as a hardcover book.

**Funding Source:** SCL, SPU and Parks % for Art, National Endowment for the Arts

**2003 Budget:** \$113,000

## Financial Summary

### Sources

Unappropriated MAF from previous years	\$747,191
2003 Adopted MAF appropriation	\$1,226,396
2003 Supplemental MAF	\$235,727
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	<b>\$2,209,314</b>

### Uses

Ongoing Public Art projects	\$1,571,191
2003 New Public Art projects	\$401,320
2003 Public Art administration	\$236,803
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	<b>\$2,209,314</b>